

C.1893

# Pupazzi

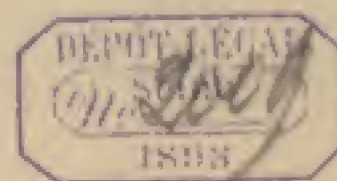
AIR de BALLET

Pour PIANO

PAR


# ED. CHAVAGNAT


4 mains







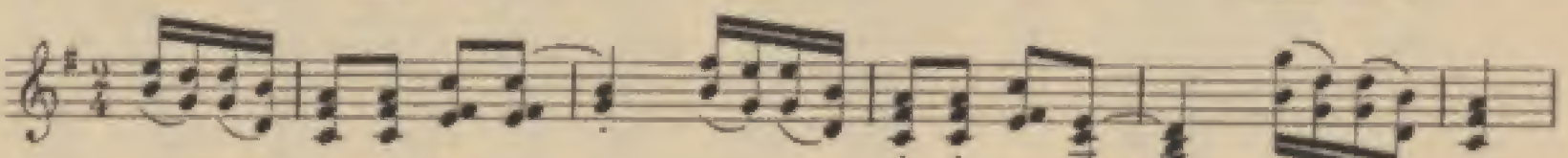
## MORCEAUX NOUVEAUX.

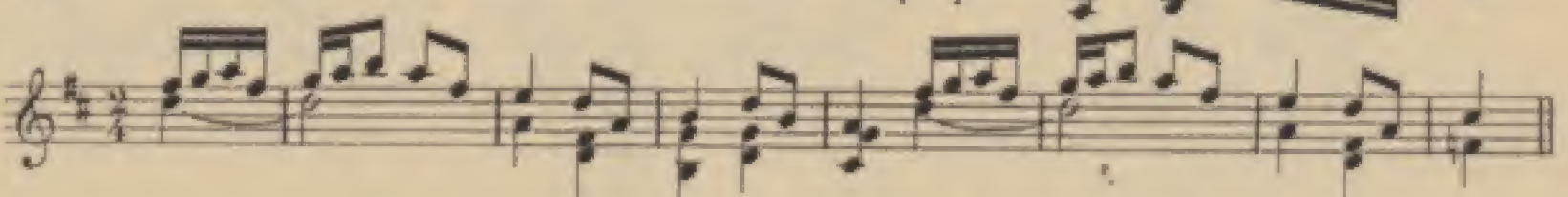
AUVRAY. PATROUILLE de PANTINS 

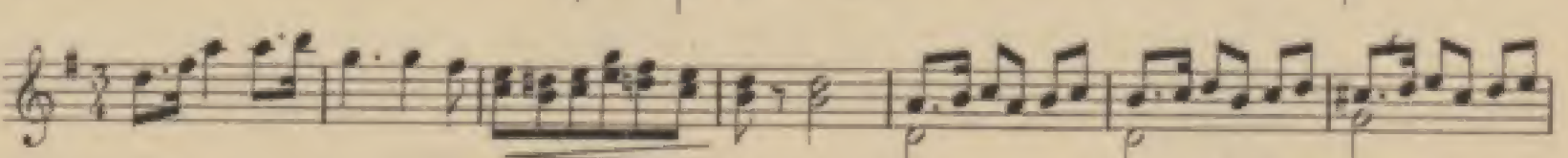
ELSEN. PROMENADE MILITAIRE. 

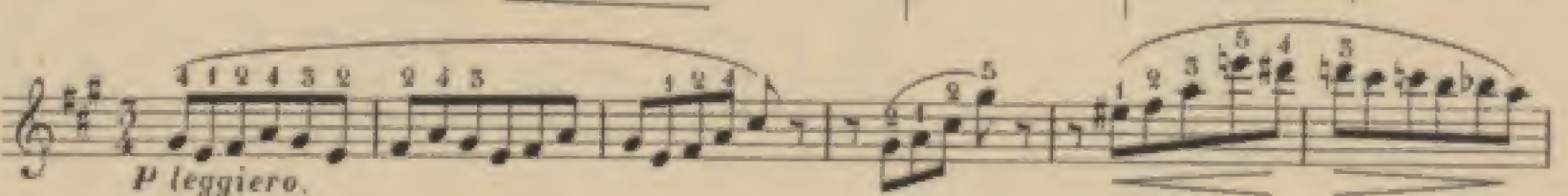
FLÉGIER. GAVOTTE. 

GODARD (B) NORVÉGIENNE. 


GODARD (B) Russe. 

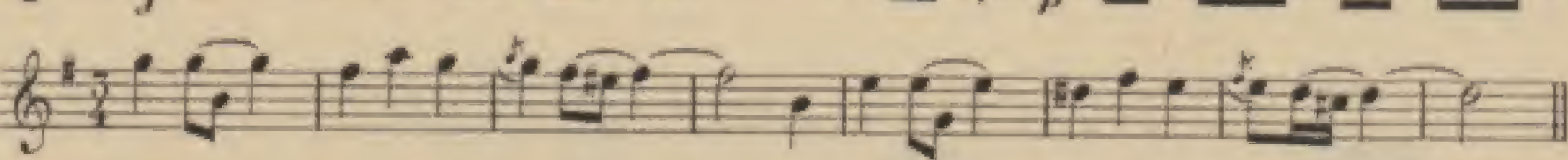
GODARD (B) SUISSASSE. 


KÖHLER. LA MOSCOVITE. 


WACHS. LES AIGRETTES. 

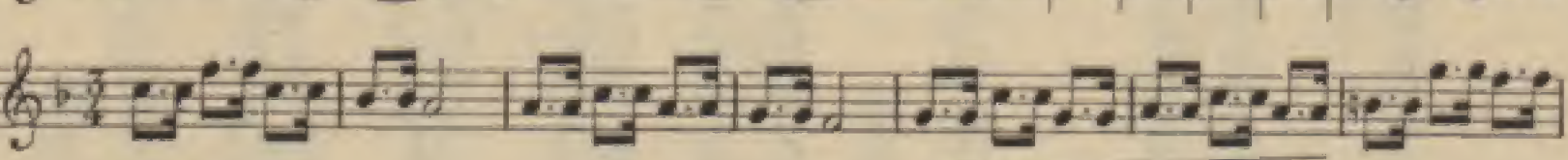
## DANSES NOUVELLES.


BOURGEOIS. ROYAT-POLKA 

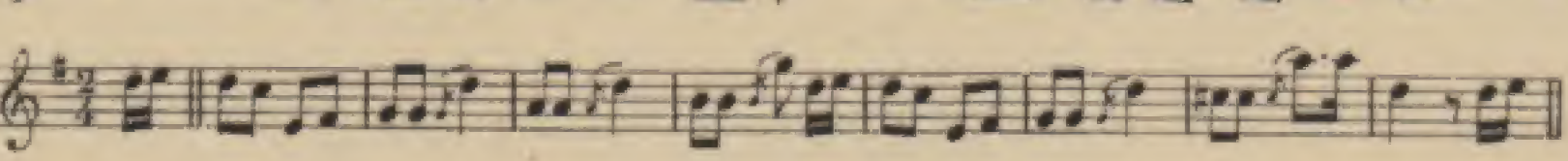
DESORMES. INÉZILLE, VALSE. 

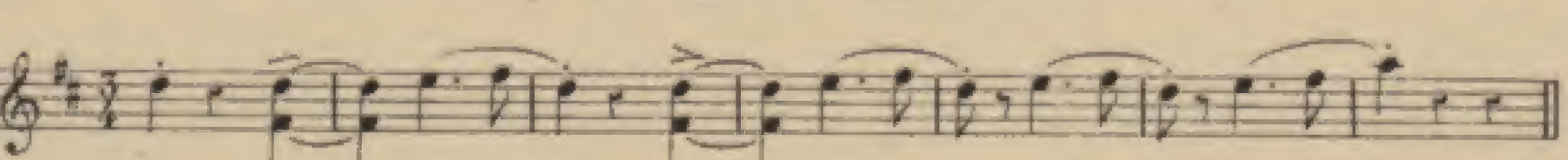
ELSEN. POSADA, VALSE. 

ELSEN. RAYONS DE SOLEIL, VALSE. 

KÖHLER. A LA FRANÇAISE, MAZURKA. 

KÖHLER. ARLEQUIN-POLKA. 

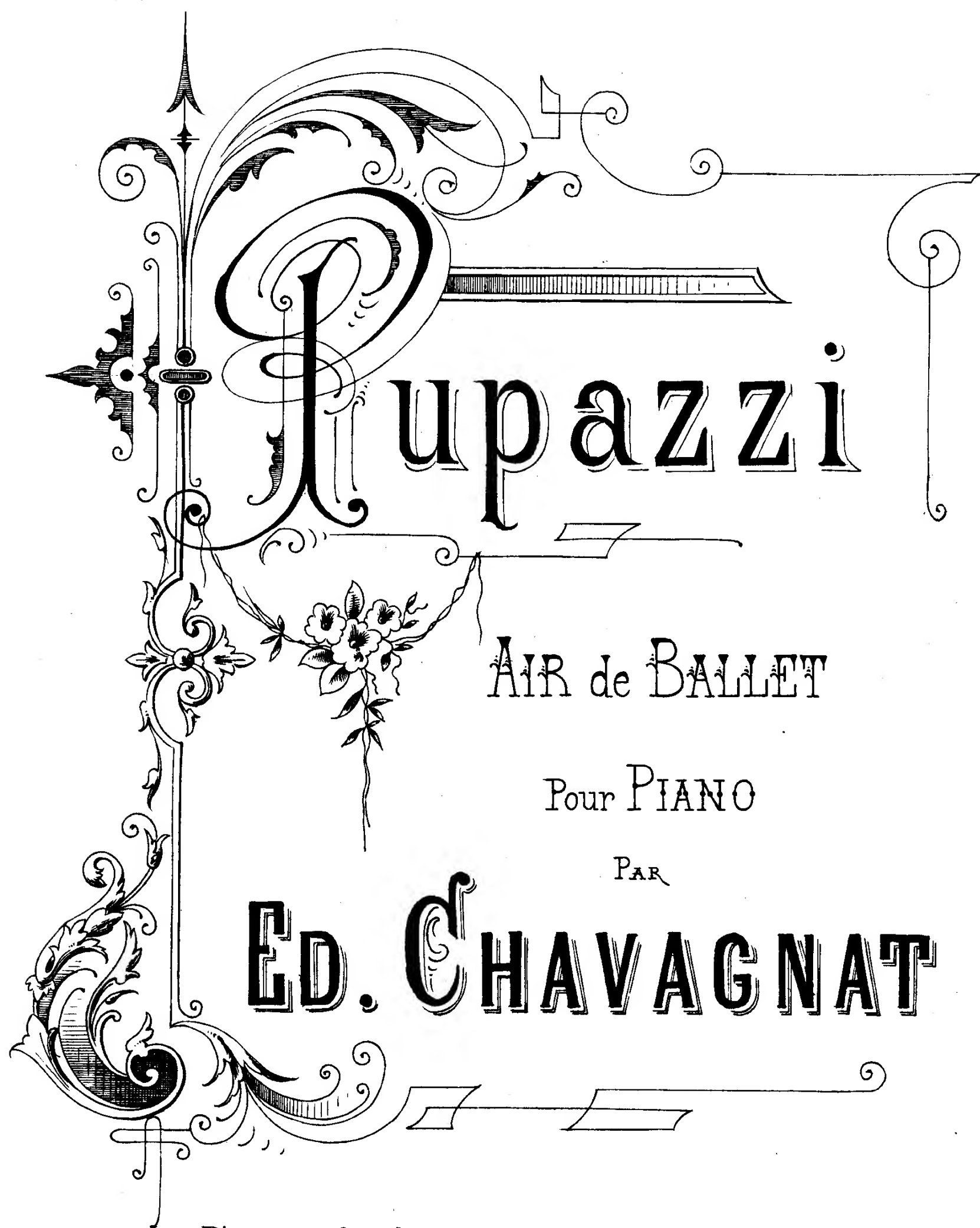
MAYEUR. AMARILLO, POLKA. 

WACHS. UN BAL à LA PRÉSIDENCE, VALSE. 



C. 1893

à Mesdemoiselles P. et C. MONTAL



*Piano seul : 6<sup>f</sup>*

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# PUPAZZI

## AIR DE BALLET

**ED. CHAVAGNAT.**

**Op. 153.**

## À QUATRE MAINS

SECONDA.

Allegretto mod<sup>to</sup> (♩=108)  
*Grazioso e con delicatezza.*

PIANO.

*mf sostenuto.*

Ped. \*

Ped. \*

*p*

*p*

*cresc.*

Ped. 8! \*

Ped. \*

Ped. \*

*p*

*cresc poco a poco.*

Ped. \* Ped. \*

8. --- !

8. --- !

à Mesdemoiselles P. et C. MONTAL.

# PUPAZZI

AIR DE BALLET

ED. CHAVAGNAT.

Op. 153.

À QUATRE MAINS

PRIMA.

Allegretto mod<sup>to</sup> (♩ = 108)  
*Grazioso e con delicatezza.*

PIANO.

*mf*

*p*

*p*

## SECONDA.



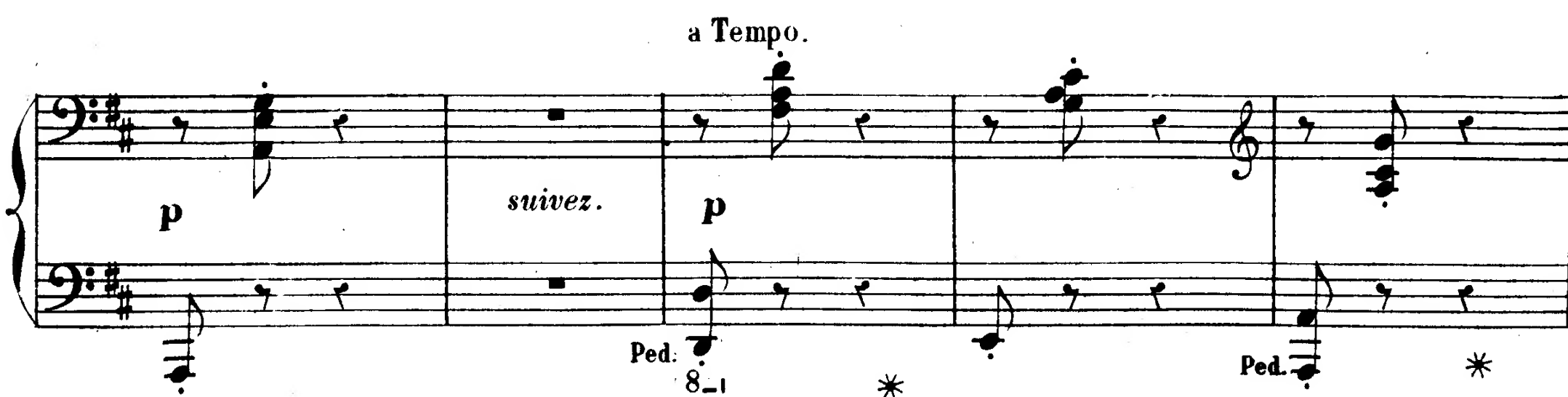
First system of musical notation. Treble and bass staves. Treble staff has a sharp key signature and a common time signature. Bass staff has a sharp key signature and a common time signature. The system contains five measures. Pedal markings are present under the first and third measures, each followed by an asterisk. A piano (*p*) marking is present in the third measure.



Second system of musical notation. Treble and bass staves. Treble staff has a sharp key signature and a common time signature. Bass staff has a sharp key signature and a common time signature. The system contains five measures. Pedal markings are present under the second, fourth, and fifth measures, each followed by an asterisk. A crescendo (*cresc.*) marking is present in the second measure.



Third system of musical notation. Treble and bass staves. Treble staff has a sharp key signature and a common time signature. Bass staff has a sharp key signature and a common time signature. The system contains five measures. Pedal markings are present under the fourth and fifth measures, each followed by an asterisk. A piano (*p*) marking is present in the first measure. The word *suivez.* is written in the fifth measure.



Fourth system of musical notation. Treble and bass staves. Treble staff has a sharp key signature and a common time signature. Bass staff has a sharp key signature and a common time signature. The system contains five measures. Pedal markings are present under the third and fifth measures, each followed by an asterisk. A piano (*p*) marking is present in the first measure. The word *suivez.* is written in the second measure. The word *a Tempo.* is written above the third measure. An 8-measure rest is indicated in the third measure.



Fifth system of musical notation. Treble and bass staves. Treble staff has a sharp key signature and a common time signature. Bass staff has a sharp key signature and a common time signature. The system contains five measures. Pedal markings are present under the second and fifth measures, each followed by an asterisk. A piano (*p*) marking is present in the third measure. A crescendo (*cresc.*) marking is present in the second measure. The word *suivez.* is written in the fifth measure. An 8-measure rest is indicated in the fifth measure.

PRIMA.

5

The musical score is written for a piano and a vocal part (PRIMA). It consists of six systems of music. The key signature is one sharp (F#), and the time signature is 4/4. The piano part is written in the left hand, and the vocal part is written in the right hand. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics include *p* (piano) and *un poco rit.* (a little slower). The tempo marking *a Tempo* appears in the fourth system. The score concludes with the instruction *suivez.* (follow).

8

*p*

*p*

*un poco rit.*

*a Tempo*

*p*

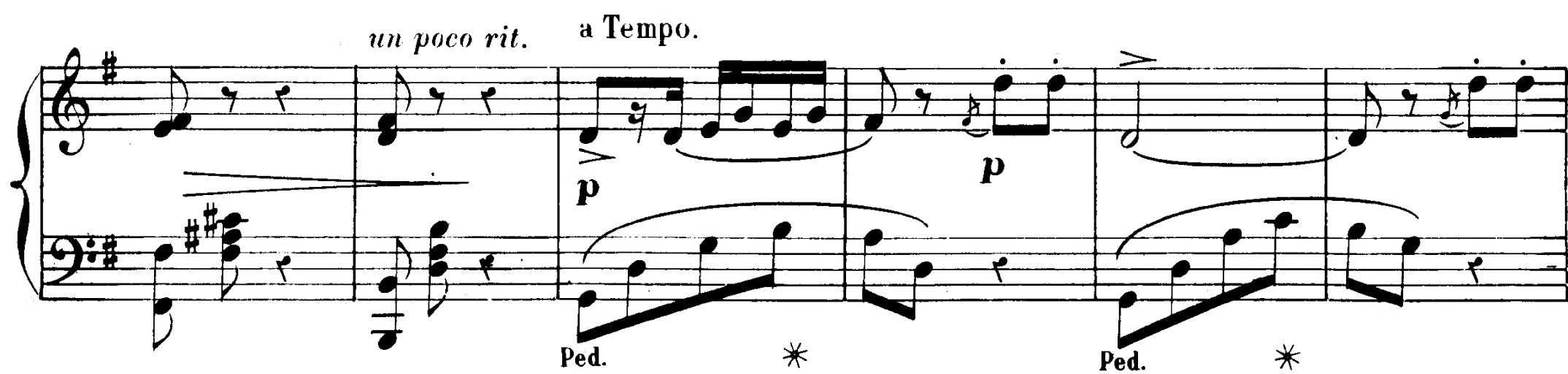
*p*

*suivez.*

## SECONDA.



First system of musical notation. Treble and bass staves. Treble staff has a melody with eighth and sixteenth notes. Bass staff has a harmonic accompaniment. Dynamics include *mf*. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff.



Second system of musical notation. Treble and bass staves. Treble staff continues the melody. Bass staff has a harmonic accompaniment. Dynamics include *p*. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff. Tempo markings *un poco rit.* and *a Tempo.* are above the treble staff.



Third system of musical notation. Treble and bass staves. Treble staff continues the melody. Bass staff has a harmonic accompaniment. Dynamics include *mf*. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff. Tempo markings *un poco rit.* and *a Tempo.* are above the treble staff.



Fourth system of musical notation. Treble and bass staves. Treble staff has a melody with chords. Bass staff has a harmonic accompaniment. Dynamics include *cresc.*. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff.



Fifth system of musical notation. Treble and bass staves. Treble staff continues the melody. Bass staff has a harmonic accompaniment. Dynamics include *p*. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff. Tempo markings *un poco rit.* and *a Tempo.* are above the treble staff.



PRIMA

7

First system of musical notation, measures 1-4. The music is in G major (one sharp). The first two measures are marked *mf* and the last two *p*. There are eighth-note patterns with slurs and ties. A dashed line with the number 8 indicates an eighth-note rest.

Second system of musical notation, measures 5-8. The tempo marking *un poco rit. a Tempo.* is placed above the staff. The music continues with eighth-note patterns and slurs. A dashed line with the number 8 indicates an eighth-note rest. The dynamic *p* is marked in measure 6.

Third system of musical notation, measures 9-12. The tempo marking *un poco rit a Tempo.* is placed above the staff. The music continues with eighth-note patterns and slurs. A dashed line with the number 8 indicates an eighth-note rest. The dynamic *mf* is marked in measure 10.

Fourth system of musical notation, measures 13-16. The music continues with eighth-note patterns and slurs. A dashed line with the number 8 indicates an eighth-note rest. The dynamic *cresc.* is marked in measure 14.

Fifth system of musical notation, measures 17-20. The tempo marking *a Tempo.* is placed above the staff. The music continues with eighth-note patterns and slurs. A dashed line with the number 8 indicates an eighth-note rest. The dynamic *p* is marked in measure 18. The tempo marking *un poco rit.* is placed below the staff in measure 17.

## SECONDA.

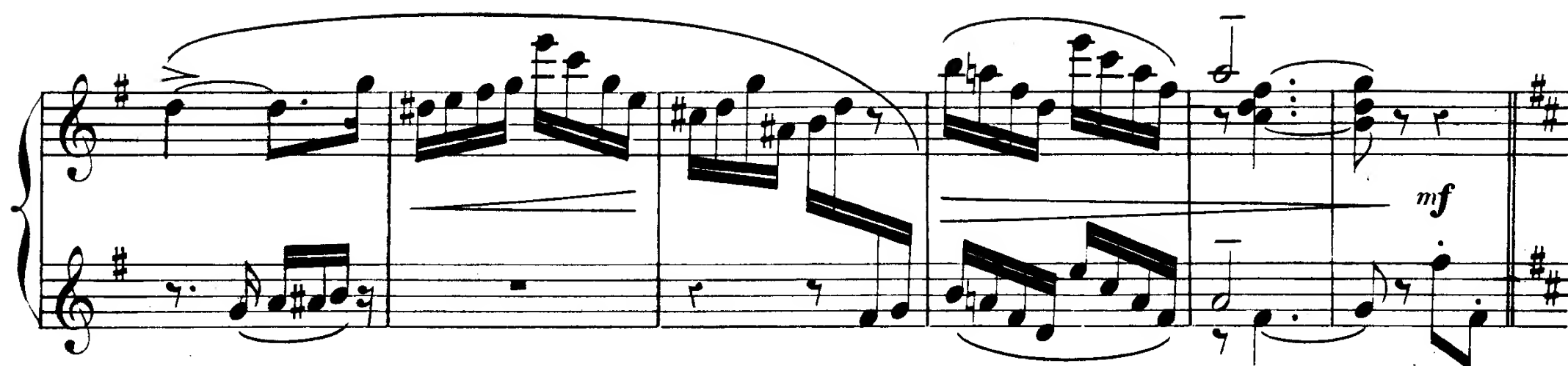
The musical score for 'The Swan' by Camille Saint-Saëns, featuring a piano and celesta accompaniment. The score is in 3/4 time, key of D major, and consists of 12 measures. The piano part is in the bass clef, and the celesta part is in the treble clef. The score includes a 'Ped.' (pedal) marking and a '\*' (crescendo) marking.

**a Tempo 1º**

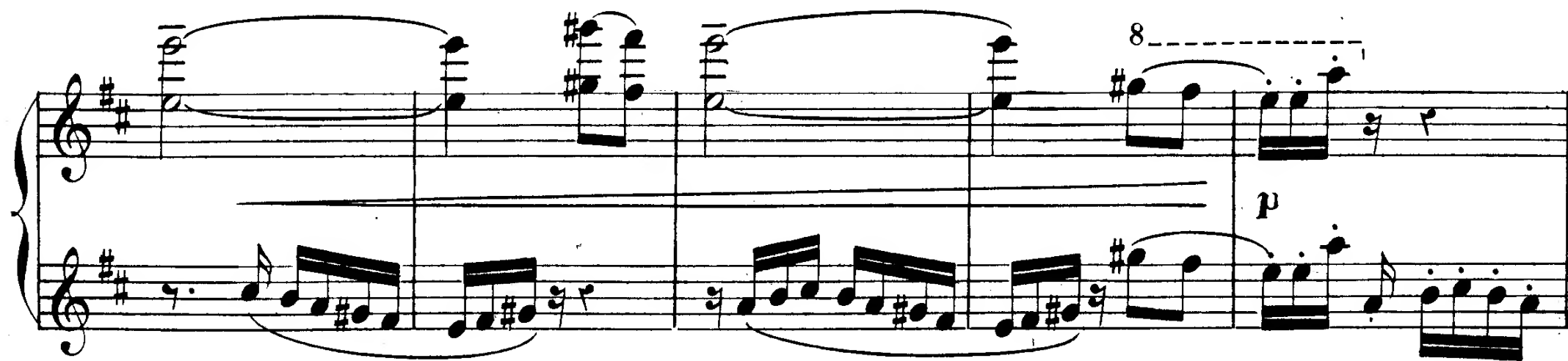
The image shows a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and celesta. The piano part is in the bass clef, and the celesta part is in the treble clef. The key signature is D major (two sharps), and the time signature is 3/4. The score consists of 8 measures. The piano part begins with a half note D4, followed by a quarter note E4, and then a half note F#4. The celesta part begins with a half note D5, followed by a quarter note E5, and then a half note F#5. The score includes dynamic markings such as 'cresc.', 'p', and '8'. The piano part has a 'Ped.' marking at the end of the first measure. The celesta part has a 'cresc.' marking at the end of the first measure and a 'p' marking at the beginning of the fourth measure. The score ends with a double bar line.

Musical score for the first system of "The Swan" by Saint-Saëns. The score is written for a grand staff (treble and bass clefs) in the key of D major (one sharp) and 4/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The score includes a "cresc." marking and a "p" (piano) dynamic. Pedal points are indicated by "Ped." and asterisks below the bass staff.





a Tempo 1°



## SECONDA.

First system of music. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. Bass staff has a key signature of one sharp (F#). The music consists of eighth and sixteenth notes. Pedal markings are present below the bass staff. Dynamics include *cresc.* and *poco a poco.*

*cresc.* *poco a poco.*

Ped. \* Ped. \*

Second system of music. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. Bass staff has a key signature of one sharp (F#). The music consists of eighth and sixteenth notes. Pedal markings are present below the bass staff. Dynamics include *p*.

Ped. \* Ped. \*

Third system of music. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. Bass staff has a key signature of one sharp (F#). The music consists of eighth and sixteenth notes. Pedal markings are present below the bass staff. Dynamics include *suivez.* and *p*. The tempo marking *a Tempo.* is present above the treble staff.

*suivez.* *p* *suivez.* *p*

Ped. \* Ped. 8<sub>1</sub> \*

Fourth system of music. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. Bass staff has a key signature of one sharp (F#). The music consists of eighth and sixteenth notes. Pedal markings are present below the bass staff. Dynamics include *cresc.*

*cresc.*

Ped. \* Ped. \*

Fifth system of music. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. Bass staff has a key signature of one sharp (F#). The music consists of eighth and sixteenth notes. Pedal markings are present below the bass staff. Dynamics include *f* and *ff*. The tempo marking *stringendo.* is present above the treble staff.

*stringendo.* *f* *ff*

Ped. \* Ped. \* Ped. \*



The musical score consists of five systems of staves, each with a treble and bass clef. The key signature is one sharp (F#). The first system shows a melodic line in the treble and a supporting bass line. The second system includes a piano (*p*) dynamic marking. The third system features a tempo change to *un poco rit.* (un poco ritardando). The fourth system returns to *a Tempo* and includes a piano (*p*) dynamic marking. The fifth system is marked *stringendo.* (stringendo) and includes fortissimo (*f*) and fortissimo (*ff*) dynamic markings. The score concludes with a double bar line and a final chord.



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